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more than one crime of this kind, for the footpad lies in wait near it as the best place to assail his prey whom he finds there at prayer, and unprepared for defence. For this reason most communities are now compelled by law to keep the ground around their murder crosses clear of brush or stones which might serve the marauder as a lurking place.

In the Tyrol where the herdsmen and mountaineers still cling to the faith of their fathers, there are shrines on every mountain path as well as by the common highway. The death of a mountaineer by accident is frequently commemorated by a votive shrine near where it occurred—the shrine being often adorned with a painting of the accident quite as horrible as the event itself, just as the churches along the coast of

composed of rugs of harmonious designs, is very rich, while the cost is actually less than if one large carpet were employed instead.

"The varieties of Persian rugs are numerous. In some sorts, like the Turkoman, there is a general similarity of design, although no two rugs are altogether identical. But in other classes, such as the rugs of Kerwan, Dyohegan, or Kurdistan, there is endless variety in design and texture.

"A point to be considered is that while the small carpets of Persia go under the general designation of rugs, it would be a serious mistake to consider them all as merely carpets of small size intended to be trod on by heavy shoes. In the first place Persians, when at home, take off their shoes, and thus a carpet of fine, delicate wool and design will last for ages, and actually

"The colors formerly employed in the rugs of Persia were imperishable. Rugs one hundred years old show no deterioration in tint, but rather a softness such as old paintings assume. The introduction of aniline dyes at one time threatened to ruin the manufacture of textile fabrics in Persia, but the law against the employment of aniline dyes enacted by the Persian Government is enforced with rigor.

"The namâds or felt carpets of Persia, although produced by a process which perhaps excludes them from the list of strictly textile fabrics, may yet properly be considered in this report. The namâd is made by forming a frame of the thickness intended, or excavating a place in the ground floor of the size and depth equivalent to the namâd intended. The hair is laid in this and beaten with mallets until the original disjointed mass has obtained cohesion and is reduced to the dimensions of the frame. A design of colored threads is beaten into the upper surface, sometimes quite effective.

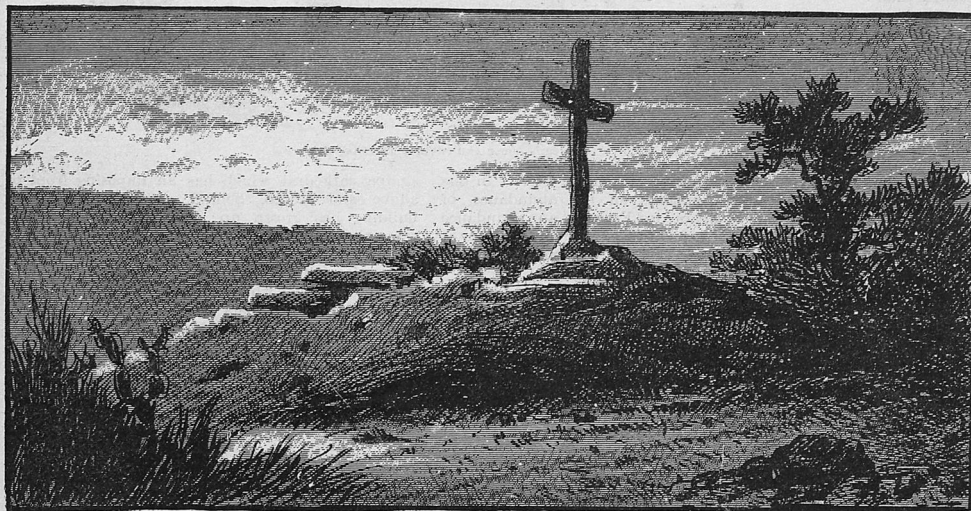
"The namâd, however, is desirable less for its beauty than the complete sense of comfort which it affords. It is much thicker than other carpets, and the sensation to the tread is luxurious. No carpet has ever been manufactured that is more suitable for the comfort of a sleeping room in winter. Of course there is a difference in the quality of those namâds, but the dearest are far cheaper than the same surface of carpets or rugs woven in the usual styles. The great weight and clumsiness of the namâds must unfortunately prevent their exportation to any extent until the means of transport are improved.

"The best quality of namâd is made at Isfahan, but the most massive are produced at Yezd. One would imagine that the size of the namâd must necessarily be limited. But, on the contrary, the regular Persian carpets rarely

equal and never exceed the dimensions of some namâds. The namâd is more often than the carpets intended to cover an entire floor, elegant rugs being laid over it in places. I have seen a namâd seventy-five feet long by nearly forty wide in one piece.

"There is one species of rug special to Persia often spoken of but rarely seen. I refer to the rugs made of silk. It is not uncommon to see rugs of the finer types with silken fringes, and sometimes with a woof of silk in the body of the rug. But all silk rugs are rare, and rarer now than formerly. They are generally small, and intended for luxury rather than use. The price is necessarily very high. The chief of the merchants of Teheran told me of one he had seen over a tomb; it was barely two square yards in size, but he said that 200 tomans, or \$360, would be a low price for it."—N. Y. Sun.

A SMALL glass carafe at each plate is a fashionable and convenient substitute for the cumbersome ice pitcher at a dinner.



MURDER CROSS IN THE PYRENEES.

Catholic countries are hung with relics and emblems of the wrecks and other sea disasters and accidents their worshippers have endured.

It is a long step from the thatched hut of the forests of the Amazon, where the naked savage bows before an altar whose meaning he does not understand; from the sinners' hut on the Tyrolean mountain side where the priest preaches to a congregation of shepherds and herdsmen, scarcely less brutal than the brutes they tend, to the splendid worship of St. Peter's and Notre Dame. But the most splendid of the historic temples of the earth has not the picturesque charm of the rude and simple altars to which nature acts as architect and chief embellisher.

PERSIAN CARPETS AND RUGS.

THE far-famed rugs and carpets of Persia are largely made by peasants in their homes, and are in reality a sort of needlework. United States Consul-General Benjamin at Teheran has sent to the State Department a long account of the business. He says there are four leading classes of these carpets—the large sized, the rugs, the ghileem, or knitted goods, and the namâds, or felt carpets. Carpets produced in Irak are called pharaghans, and are firmer than other Persian carpets. Large sized carpets must be made to order.

"Besides the pharaghan carpets," he says, "floors are also carpeted sometimes with fabrics from Kerwanshab, Hawadan, and the district of Lauristan. Also for this purpose the carpets of Mech-Kabad, in Khorassan, are available, although of inferior texture to the pharaghan. The carpets of Kerwan have the texture fitted to the rough usage required in covering floors; but while perhaps of superior quality to the pharaghan, they are always small and proportionately more expensive.

"The Persian carpet *par excellence* is the rug. The Persians use these in preference to large sizes. First covering the earth floor with a hasseer or matting of split reeds, they lay over it many rugs, which completely conceal the mat. This arrangement, when

improve with use such as this. In the second place, a large proportion of the rugs of Persia, and especially the finer grades, are never intended to be laid on the floor, but to cover divans or tables, or to hang as tapestries and portières.

"This explains the extreme fineness of texture and velvety surface which many of these rugs display, and also accounts for the fringe at the ends. Some of the rugs of Kerwan are almost as fine as cashmere shawls. The designs of these rugs were formerly of a large pattern, with a general ground of red, white, or some other uniform tint, with borders and details of minute tracery harmonizing with rather than disturbing the general effect. These patterns are unquestionably of higher artistic importance, exhibiting a quality designated by artists as breadth.

"At present, while there is apparently no difference in texture, there is an evident tendency toward smaller designs, which lose much of the effect unless seen with close inspection. Perhaps this is only the result of a reaction from long established custom, and it must be conceded that the modern designs of Persian rugs are more popular with the average European and American buyer.



CATHEDRAL AT MATAGOLPA, HONDURAS.